



SOKO HWANG

2013 - 2018



AFTERLIFE

2017

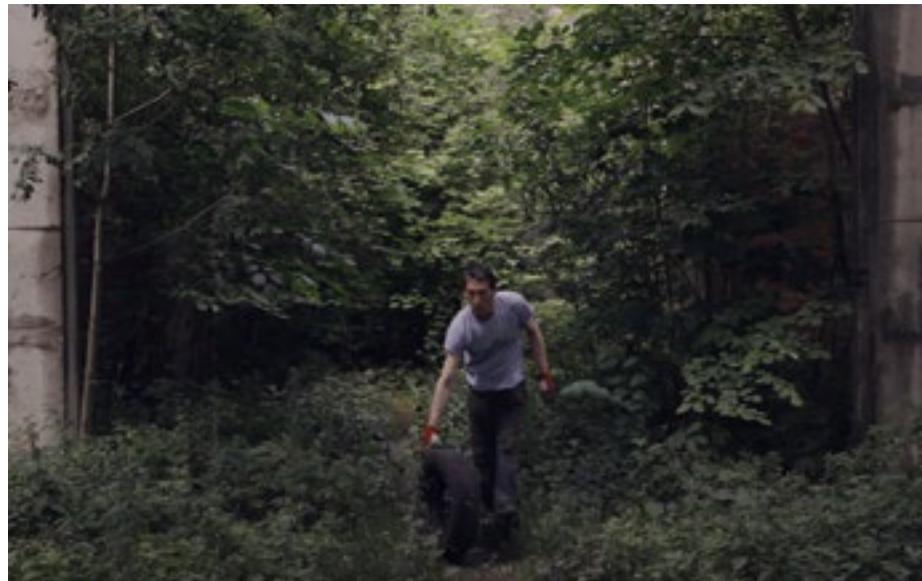
HD, 7 min

Direct Soko Hwang

Music Hyeseon Jeong, Aleksei Tsernjavski

Cast Sergei Markin

Screening Museum of Impossible Form, Helsinki, Finland, 2018





Still images from *Afterlife*

<https://vimeo.com/270969596>



This film presents conflicting images between Soviet reality and tourism fantasy in Tallinn, the Estonian capital. In reality the Soviet architecture gradually vanishes, along with the past memory of collectivity, because the city transforms by conversion of the traces into a commercial context. On the other hand, medieval architecture and gothic churches in Old Town are romanticized as exotic signs for tourists. This contradictory situation occurs in conflicting social space between collectivity and privatisation. This film questions how are Soviet traces transformed and excluded in social space?



DICTATION

2015
HD, 5min 30s
Direct Soko Hwang
Performer Julia Trofimova, Soko Hwang
Exhibition Space for Free Arts, Helsinki, Finland 2015



Still images from *Dictation*

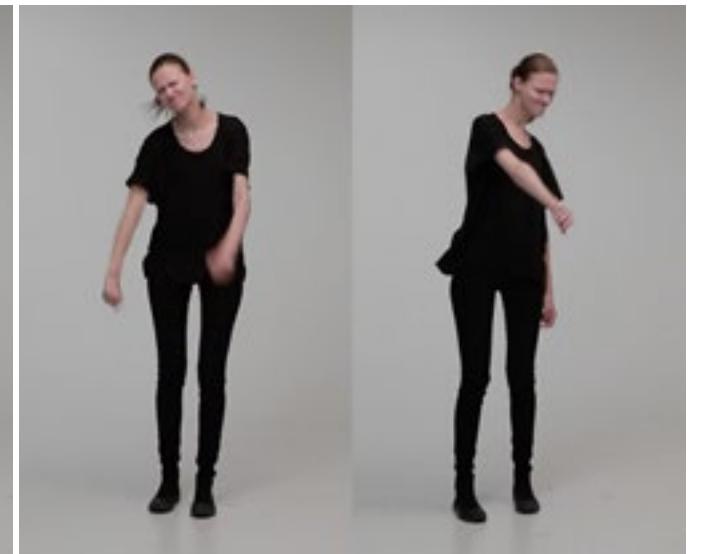
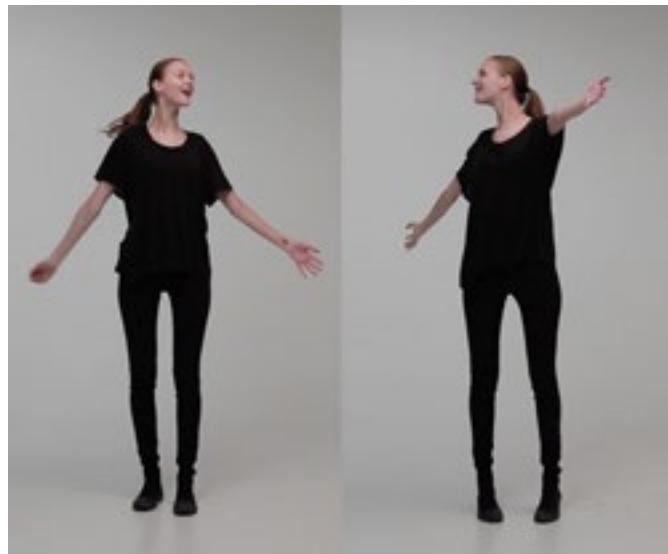
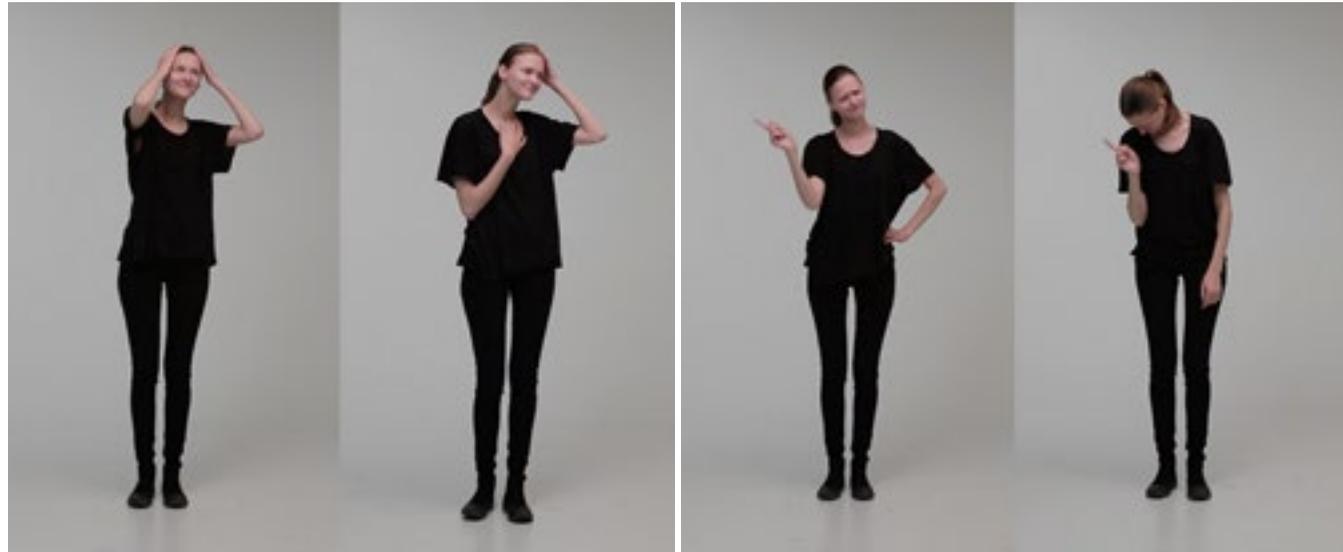
<https://vimeo.com/253855055>

In this video, performers mechanically repeat the unknown ordinary words after listening to them from the headphones. It appropriates Bruce Nauman's work: Goodboy Badboy script as a found text. It explores how the specific words are reproduced to listeners without understanding of their meanings, bonded with the social doctrine and norms through the dictation structure. Does this dictation as repeated training process regulate individual identity and reproduce social norm through education form?



NOT I

2015
Video 4min 20s
Direct Soko Hwang
Performer Julia Trofimova
Voice Peter Hoiss
Exhibition Space for Free Arts, Helsinki, Finland 2015



Still images from *Not I*

<https://vimeo.com/253865893>

This video presents combined repeated ordinary gestures. It explores how the specific words and gestures are connected with the social convention, which regulates body and reproduces stereotype images. Although there is existing different gender, race, and culture, codified identities through the trained body gestures are represented in ordinary situation. Are ordinary gestures a role play or an act through the educational form?



Knock! Knock!

2014
Photography
3m x 1m



In Finland, international students from all different countries are living in an international student house, which is provided only for students. In this architecture, diverse students pass and cross each other in corridors, but never contact without reasons or purposes in reality beyond border. However, in digital culture, to make friends is convenient process through just clicking or sending messages to others. More and more virtual space, copied from social space, replaces the real life in how people contact between others. This project questions and explores, if we can encounter others beyond borders, cultures, backgrounds, races, genders?

Close-up from *Passing*



Close-up images from *Passing*



Knock! Knock!

2013
Photography
1m x 50 cm



MISSING MOUTHS

2015
Participatory sculpture, photography
Dimensions variable
UDLAP university, San Andres Cholula, Mexico, 2015



Documentations UDLAP university
Audience's participation with chewing gums and marking own names





The crime of Iguala mass kidnapping happened in Iguala, a provincial city of Mexico, on September 26, 2014. Forty-three students struggled to Iguala government for claiming on cut-off of education budget. City mayor ordered federation police who killed some students. The police employed drug cartels to kidnap the students. Still the students are missing.

This project questions why natural history museum as official institution doesn't reflect this reality into historical archiving? How we can remember through collective experience? This work appropriates form of collecting minerals. It was constructed through audience's participation with the chewing gums. Although the material taste is sweet, reality is remained as a bitter memory.



Delitori

EUROJACKPOTISSA
MIELETÖN POTTI!

EUROJACKPOTISSA
MIELETÖN POTTI!

SET FOR LIFE

FREE

RUSH

FREE

MORE

SET FOR LIFE

SET FOR LIFE

SET FOR LIFE

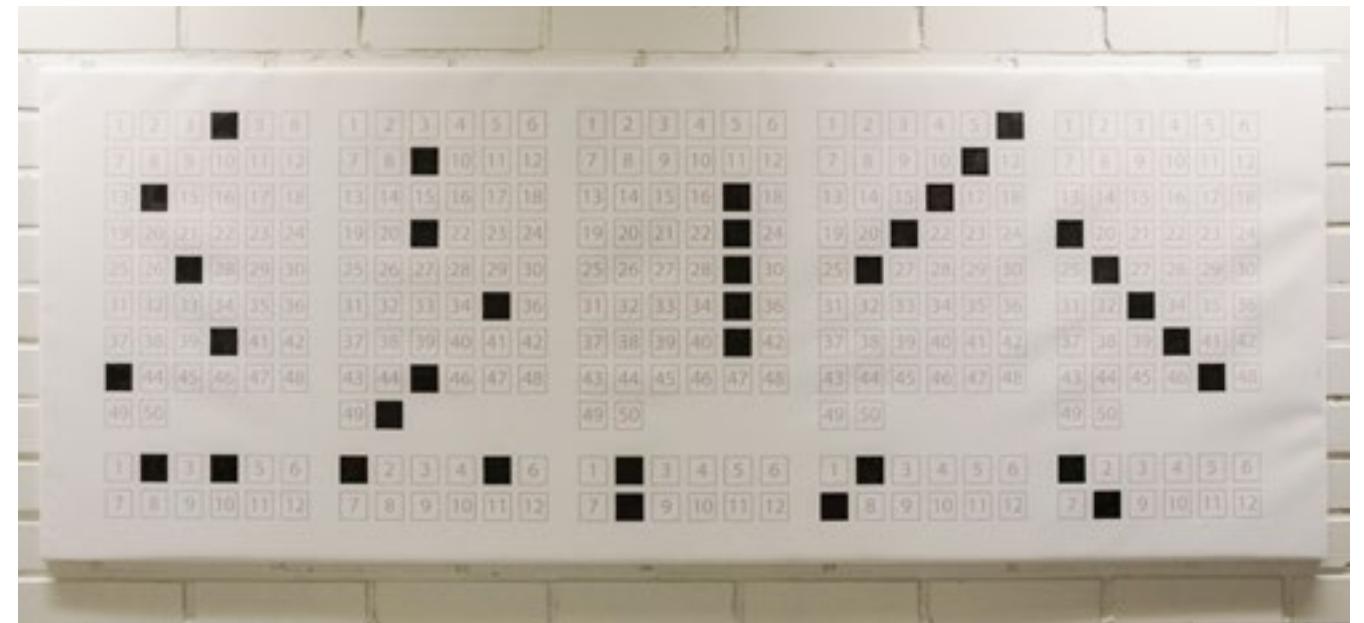
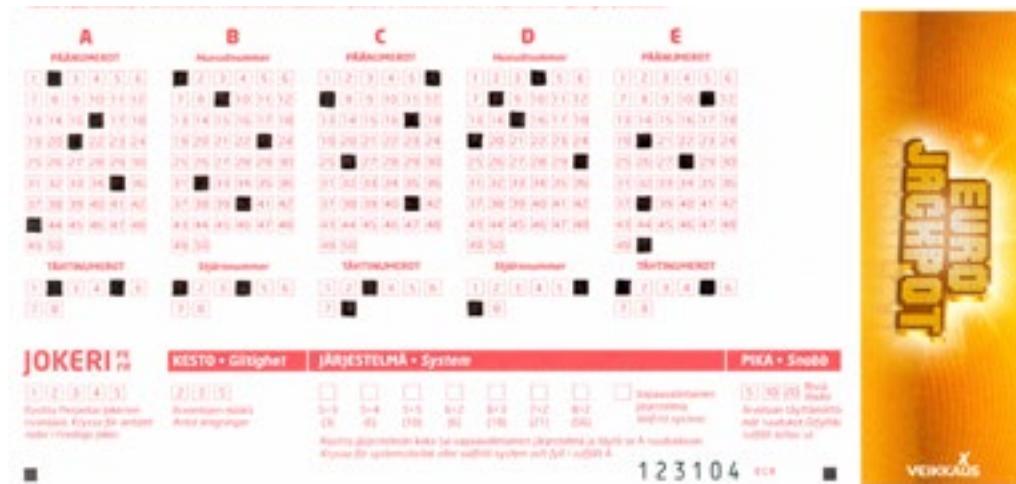
F.T.A. (Free Trade Agreement)

2015
Participatory installation
Performer Julia Trofimova
Dimensions variables
Intervention in Itakeskus shopping center, Helsinki, Finland, 2015



Documentation: public participation in Itakeskus shopping center





FTA (Free Trade Art) appropriates Free Trade Agreement, which is an economical trade policy between the development and underdevelopment countries for exchanging and producing better profits. This economic policy with slogans: 'Set For Life', 'Rush', 'More', 'Free' is a similar illusion from the lottery marketing, which promotes the myth of capitalism. In this context, Free Trade Art transforms exchanging structure of Free Trade Agreement and lottery marketing form by trading participant's labor and a painting. Participants draw a lottery paper as labor in Itakeskus shopping mall and give it to the performer. The marked lottery is transformed to a minimalistic painting. It questions if the minimalism art is a similar success myth from lottery in capitalism?

Design Works

2011 - 2012





Extinct

2011
Porcelain vase
24cm x 12cm

Extinct represents traces of time through vases of rough inside-structure and texture as like destructed surface of old buildings.



All the existing things vanish with the passage of time. Nevertheless, people always get extremely excited with the newly made things with soft surface and pay less attention to the existing familiar things that are battered and perished. Phenomena that vanish with the lapse of time, that is to say a battered, broken and destroyed thing is not behind the time, but becomes more intrinsic by showing the inside of it due to the disappearance of surface as wrinkles in human body. In other words, a specificity that was invisible comes into the sight with the vanish of the soft surface with lapse of time.

Illusion

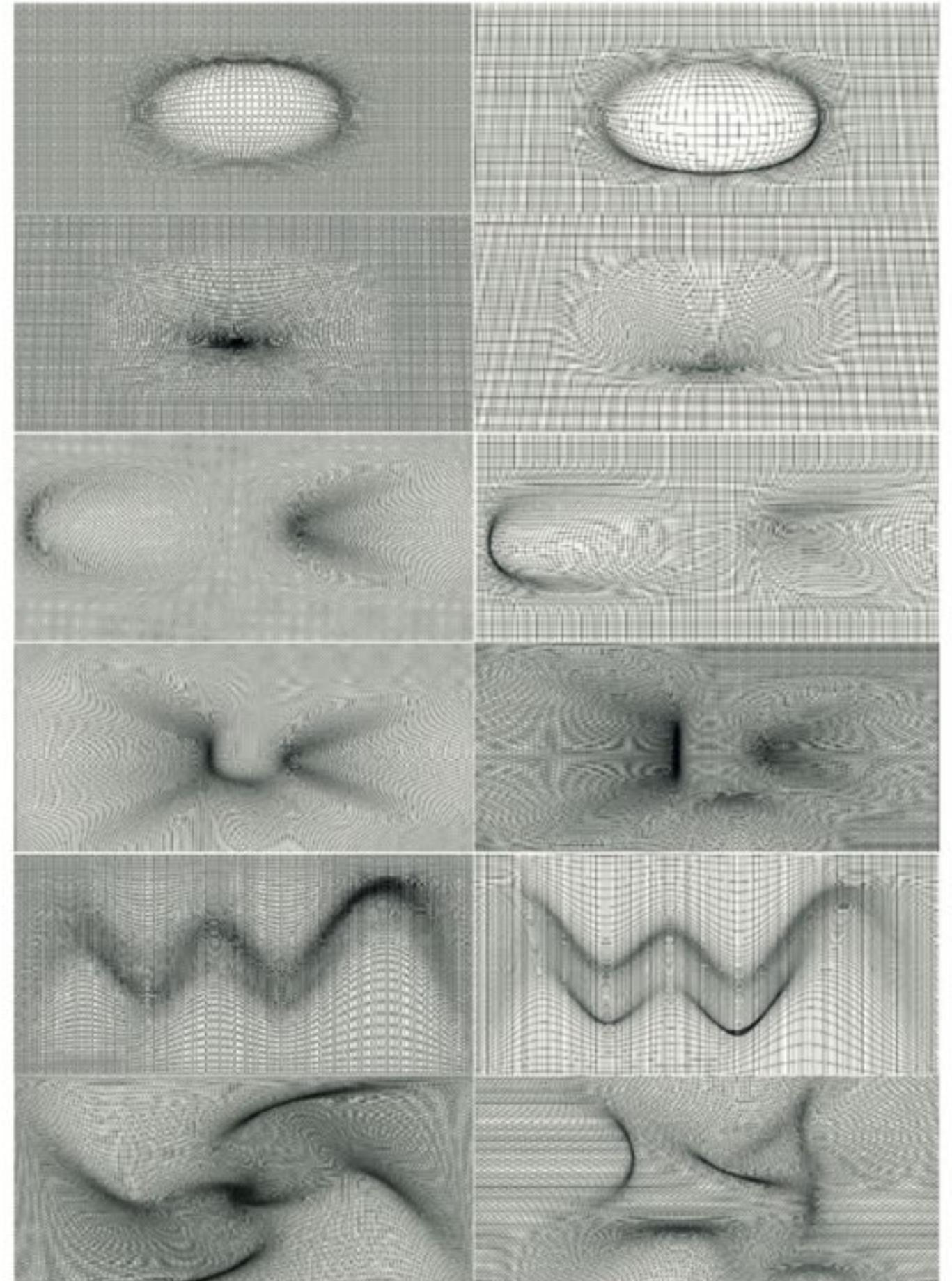
2011 - 2012
Printed wood table
Dimension variable

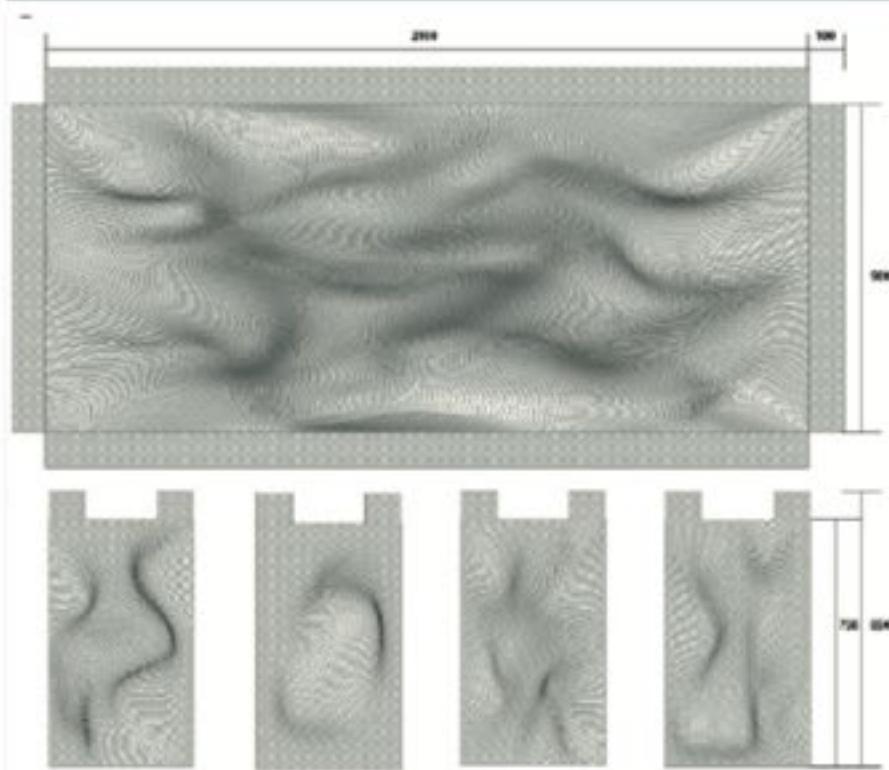
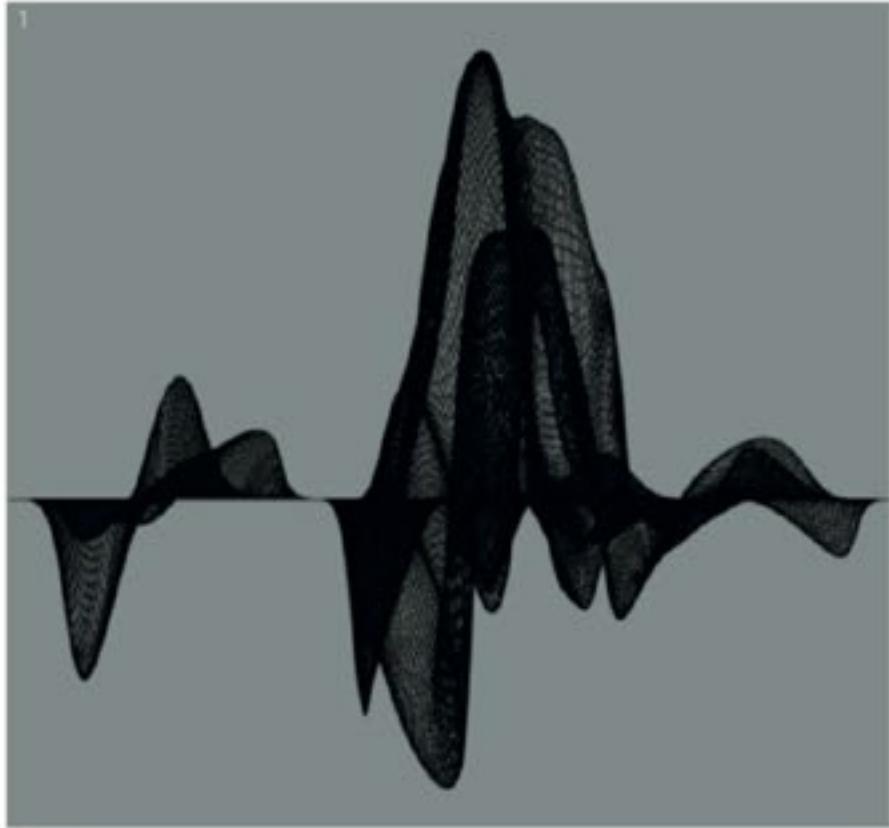
I participated in designing and modeling illusion-
al image of tables as an independent designer
and a technician in Piete Bergmans studio.

Documentation: Mirjam Brecker
All copyrights is reserved for Piete Bergmans.



Design process: illusional graphic pattern





Design process: converting 2D drawing to 3D structure



Documentation Mirjam Bleeker
All copyrights is reserved for Peke Bergmans

I experimented to design furniture texture from 2D drawing to 3D by creating illusional effects.

I participate in design process from drawing, designing form and structure in Peke Bergmans design studio.



VENICEPROJECTS

METAMORPHOSIS

Pieke Bergmans

Metamorphosis

2011 - 2012
Metal, glass
Dimension variable

I participated in redesigning and remodeling Venetian lamps project as an independent designer and a technician in *Pieke Bergmans* studio.

Documentation *Mirjam Blecker*
All copyrights is reversed for *Pieke Bergmans*



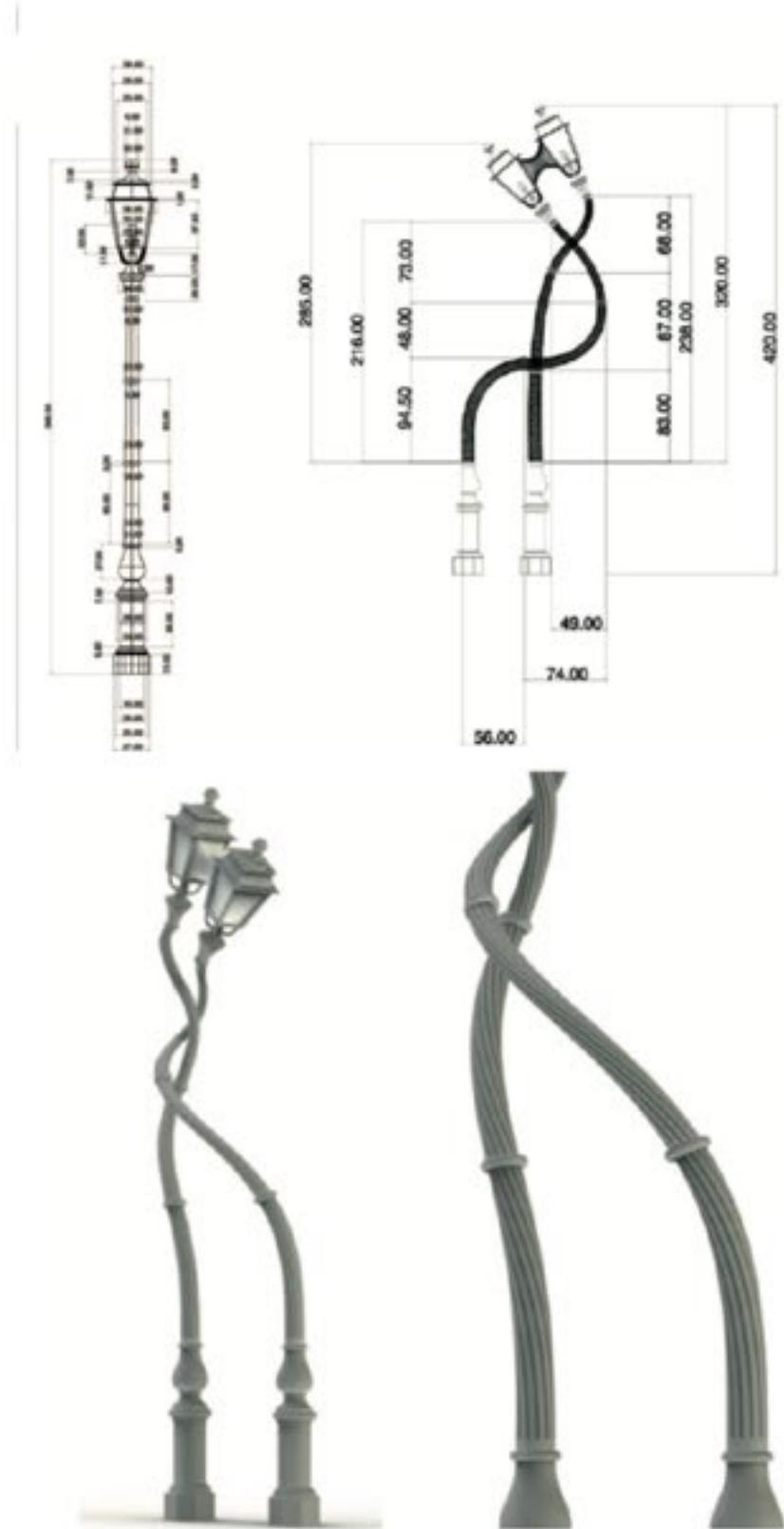
Documentation Mirjam Blecker
All copyrights is reserved for Picke Bergmans



Venetian Lanterns

I redesigned 'Venetian' street lanterns for evoking different emotions, which is inspired an archetype of romance from Venice city in Italy.

I participate in design process from concept, drawing, designing form and structure in Picke Bergmans design studio.



Design modeling process



Documentation Mirjam Blecker
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